

FINAL DRAFT  
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# MARY HARTMAN

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EPISODE AIR #204

by

Tom Eyen

A  
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PRODUCTION

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CAST OF CHARACTERS

MARY . . . . .	LOUISE LASER
TOM . . . . .	GREG MULLAVEY
LORETTA/LULU . . . . .	MARY KAY PLACE
GEORGE . . . . .	PHIL BRUNS
GARTH GIMBLE . . . . .	MARTIN HULL
PAT GIMBLE . . . . .	SUSAN BROWNING
LITTLE GARTH . . . . .	ERIC SHEA
BRIAN . . . . .	JOHN FINK
LOU . . . . .	SAM CAPUANO
MAC . . . . .	DENNIS BURKLEY
MEN . . . . .	

SETS

<u>ACT I</u> (page 1)	<u>GIMBLE LIVING ROOM - NIGHT</u> (Garth, Pat, Little Garth)
<u>ACT II</u> (pg. 7)	<u>INT. ADDAMS STUDY - NIGHT</u> (George, Brian)
<u>ACT III</u> (page 11)	<u>MARY'S KITCHEN - NEW DAY</u> (Mary, Tom)
<u>ACT IV</u> (page 16)	<u>INT. LOU'S DINER - NIGHT</u> (Lulu, Lou, Mac and Men)

ACT ONEGIMBLE LIVING ROOM - NIGHT

GARTH IS LOOKING AT HIS WATCH AS  
THOUGH TIMING A ROAD RACE.

GARTH

Four minutes and forty-five seconds.

Time's ticking away, Patty. I thought

you wanted to talk? So let's talk!

Let's get serious and talk! Let's talk

about how you and everyone else has

failed me.

PAT

(SEIZING THE MOMENT) Garth. Why? Why  
the lack of reason and sanity? How can  
any one person be so relentlessly enraged?  
Why did you marry me if I repelled you  
so? What do you think of yourself when  
beating a helpless woman?

GARTH

Three minutes and thirty-five seconds  
left -- you're wasting precious moments  
-- maybe the last moments of your life.

PAT

Don't threaten me, Garth! I will not be threatened any more!

GARTH

... and don't be so brave, Pat. It's obvious, isn't it, that I don't care what happens to me! I could kill you right now and it wouldn't matter.

PAT

Let's talk, Garth. Talk it out.

GARTH

It's like beating a dead horse.

PAT

Try, Garth, try. Say the first thing that comes to your mind.

GARTH

Spit!

PAT

Spit?

GARTH

My father's. On my forehead!... Trickling down my face... Everytime I disappointed him. Like you disappoint me, Pat.

PAT

I'm sorry, Garth...

GARTH

I was too short for him... too skinny... too weak! Too weak to take this!

HE TWISTS THE KNUCKLE OF ONE FINGER  
INTO HER CHEST.

PAT

Garth, stop... please.

GARTH

(HE STOPS HURTING HER) My father couldn't remember my name and it was the same as his. (HE IS PACING AND GETTING MORE ANGRY AS HE REMEMBERS. WHACKING A PILLOW AS PUNCTUATION) Do you know how it feels to have your dog put away just because you didn't walk it? Or have your mother slap you with a ruler just because your father hit her. Do you know what it's like to be knocked around and have no idea why?

PAT

Yes, Garth. I know what it's like.

GARTH

I thought I was doing the talking, Pat. You have no idea what it was like being with my father. You're just a simpering, selfish, self righteous child... who pretends to love and respect me... But you don't love me! You pity me, Pat... you pity me!

PAT

(MAKES A MOVE) Oh, Garth, I never realized --

GARTH

(HE HYSTERICALLY RIPS THE PHONE CORD OUT  
OF THE WALL) Don't move, Pat. Don't move!

PAT

Garth, why did you do that?

GARTH

So you can't go and tell on me again!  
The police don't like to be bothered by  
little domestic spats!

PAT

Please, Garth, what can I do to help?  
I'll do anything to help. I never knew  
how much you suffered, you poor man.

GARTH

(PUSHES HER BACK DOWN ON COUCH) HOW  
DARE YOU! How dare you humiliate me!

PAT

Garth, I never --

GARTH

(OVERWROUGHT) You made me tell you about  
my horrible childhood. Don't you see how  
they hurt me, Patty -- what they turned me  
into!

PAT

It's not your fault, Garth. It's not your  
fault! (SHE HUGS HIM)

GARTH

(LETTING HER FOR A SECOND) Please  
understand why I'm like the way I am.

(PULLS AWAY FROM HER) It's because of  
him! My monster father and because of  
my weak, simpering mother and because of  
you and that arrogant, bed-wetting son  
of yours!

PAT

I've tried to help you, Garth. I really  
did try. But it's impossible! I'm  
taking Little Garth and leaving!

GARTH

Leaving?! (GRABS HER) Oh, no, you're  
not! Not now that you know my sordid  
story! I don't want it spread around!

(DRAGS HER TO CLOSET)

PAT

I won't say a word, honest. Garth, stop  
it! I won't talk!

GARTH

(PUSHING HER IN A CLOSET) I know you  
won't! (THROWS HER IN CLOSET, BEGINS  
LOCKING THE DOOR WITH KEY ALREADY IN DOOR)  
It's killing me to do this, Patty.

LITTLE GARTH (O.S.)

Mom! MOM! Are you alright?

GARTH

Damn! Can't that kid mind his own business.

(GOES TO KEY HOLE AND INSTRUCTS PAT) Now, act natural and answer him. (GARTH OPENS THE DOOR A CRACK) Go ahead and no funny business.

PAT

Nothing's wrong, sweetheart. Nothing's wrong.

GARTH

(ANGRY) That was a lousy job of acting, Patty! No matter how selfish you are -- why inflict a rotten childhood on Little Garth by dragging him into this!

SLAMS DOOR AND STANDS IN FRONT OF IT.

LITTLE GARTH

(ENTERS) -- Where's Mother?!

GARTH

(SWEETLY) I think she stepped out for some air.

SOUNDS OF PAT POUNDING ON DOOR.

PAT

(IN CLOSET) LET ME OUT OF HERE. GARTH!  
LET ME OUT OF HERE!

REACTION OF LITTLE GARTH AND WE:

SCREAM OUT

ACT TWOINT. ADDAMS' STUDY - NIGHT

BRIAN IS STARING AT A PORTRAIT OF CHRISTINE; THE CURTAINS ARE DRAWN, NO LIGHTS ARE ON.

BRIAN

You know, Christine, I really never knew  
I'd take it so hard. All this time I  
thought I married you for your money --  
but it wasn't true -- do you hear me,  
Christine!?

GEORGE'S VOICE

HELL NO!

SFX: SOUND OF TWO MEN FIGHTING

GEORGE'S VOICE (CONT'D)

I'm not going home! I'm going in there!

DOOR FLIES OPEN AND GEORGE CHARGES IN.

BRIAN

(THINKING IT'S A BURGLAR; GOES FOR DRAWER  
AND GETS GUN) Don't move!

GEORGE

(PULLING HIMSELF TOGETHER) I'm George  
Shumway, Cathy's father!

BRIAN

Mr. Shumway, there's been a death in the family -- my wife -- and this isn't the right time to discuss business -- which is something I was never very good at -- anyway.

GEORGE

I'm very sorry about your wife -- but if you don't discuss this with me now there's gonna be another death in your family -- namely, yours.

BRIAN

Hmmmm... (HE GOES TO BAR AND POURS TWO DRINKS) I see... Right!

GEORGE

I don't know much about the living habits of jet-setters -- they may be used to buying whatever they want -- but in my circle -- real people don't go around buying and selling flesh!!

BRIAN

It was an agreed deal, Mr. Shumway. Your daughter was not forced into giving us her baby.

GEORGE

Fine. Now, as a gentleman, I expect you to let Cathy keep her baby and I'll cheerfully refund your check.

BRIAN

I don't think you understand the importance of the child -- The continuation of a great family line to Mr. Addams' pride.

GEORGE

If Mr. Addams knew that the apparent heir to Addams' line was really the Shumway line he wouldn't be so proud. In twenty-three years of my working in his plant -- he's spoken to me three times -- and two of those times were to get out of his way.

BRIAN

Then you know how mean and hot tempered Mr. Addams is. I could never tell him the truth about the child. HE'D KILL ME.

GEORGE

(GRABS BRIAN BY FANCY LAPELS) Has Cathy ever told you how mean and hot tempered I am?

BRIAN

Hmmmm, I see. Right! -- Perhaps I'd better tell Mr. Addams the truth?

GEORGE

(LETS GO OF HIS FANCY LAPELS) -- and if you don't, Mr. Big Mansion, I will! You get me?

(MORE)

GEORGE (CONT'D)

I don't think old man Addams would want  
a Shumway owning Fernwood's biggest plant!

HE STORMS OUT AND WE CUT TO REACTION  
OF BRIAN WHO IS UP A WALL AS WE:

FADE OUT.

ACT THREEMARY'S KITCHEN - NEW DAY

MARY OVER STOVE HEATING SOME BOTTLES  
OF PABLUM WHILE READING THE RECIPE.  
TOM IS FIXING A TOAST-R-OVEN ON  
TABLE.

TOM

If there's anything else you want fixed  
just let me know.

MARY

Two-thirds cup formula to one-third cup  
milk. What time is it, Tom?

TOM

I don't know. I haven't been wearing my  
watch lately -- no reason to keep track  
of time.

MARY

And that's all I've been doing the last  
few days with timing all the feedings --  
I forgot how time consuming babies are.  
I haven't had time for anything else.

TOM

Yeah, I know what you mean. Ever since  
I lost my job at R.V. City all my time's  
been taken up with wasting my life.

MARY

Oh, Tom -- you'll get another job. What do you want to do?

TOM

Well, first I'll repair that towel hook over the stove -- I can't get this Toast-R-Oven to work...

MARY

It's been broken since Heather tried to broil a leg of lamb in it -- but that's not what I meant, Tom. I meant what are you going to do for work-work, which is different than just plain work -- which is something you can do around the house.

TOM GETS SOME GLUE, PUTS IT ON BROKEN HOOK, AND HOLDS IT TOGETHER.

MARY (CONT'D)

Oh, Tom! Isn't it wonderful having a baby again? Remember, when Heather was little, how happy we were -- even if she did look a lot like Edward G. Robinson the first two years of her life -- but then she got prettier -- when she started looking like Spencer Tracy.

TOM

(HOLDING HOOK TOGETHER, HE LETS GO, AND HOOK FALLS INTO BOILING WATER) Damnit, Mary! I can't concentrate when you're babbling.

MARY

And I can't babble while you're  
concentrating!

TOM

Oh, Mary, I'm sorry things aren't going  
right.

MARY

Tom, I hate to say this, but we have a  
few problems: One, we need money. Two,  
we need distance from each other; three,  
you need to leave the house in the  
morning so you can come back at night --  
tired but useful.

TOM

What's the matter. You don't want me  
around?

MARY

Tom, I do want you around! Just not  
between the hours of eight and six. If  
problems come up while you're here I  
don't have time to prepare you for them.  
Like if the furnace breaks down, or the  
drain gets clogged or if Heather gets  
molested by Little Garth.

TOM

What do you mean? Mary? Little Garth  
is molesting my little girl Heather!?

MARY

Well, actually, it could have been Heather molesting Little Garth. I think it's a combination of hormones and the Olinski report.

TOM

I've hit rock bottom!! What's going to happen!?

MARY

Only good things from now on.

TOM

I'm not providing for my family. I'm not a man, Mary!

MARY

Tom. I'd rather be destitute with you than rich with anyone else! You didn't run off to join a religious sect like some fathers I know -- or beat up your wife like certain neighbors or go after every woman in town like certain mayors I know. Ch, Tom, you always did what you knew was decent and loving -- and that's all I could ever ask for. That's what a man is to me, Tom.

TOM

(NOW COMFORTING HER) Listen, Mary. It'll be okay. I'll pay those bills. I'll raise Heather real good -- and I'll take the old job back at the plant.

MARY

(SMILES THROUGH TEARS) Oh, Tom, you will!

I'm so happy. (GOES TO SILVERWARE DRAWER  
AND GETS TOM'S BASEBALL CAP) I can't  
tell you how happy I am.

SHE PUTS THE CAP ON HIS HEAD, AND  
THE OLD TOM IS BACK.

FADE OUT.

ACT FOUR

INT. LOU'S DINER - NIGHT

LOU IS AT COUNTER TENDERLY STARING AT THE SMALL STAGE. CAMERA CUTS TO LULU IN NEW RED SEQUINED DRESS JUST FINISHING "LULU'S BACK IN TOWN". WITH HER HAIR VERY TEASED OUT AND HER FOOT UP ON A CHAIR. SMOKE IS EVERYWHERE.

LULU

(END OF LULU'S BACK IN TOWN)

THE MEN SCREAM AND YELL AND GIVE CAT-CALLS. SHE BOWS VERY GRANDLY LIKE AN ENGLISH DIVA.

MEN

More! More!

LULU

You guys want more?

MEN

Yeah.

APPLAUSE.

LULU

-- well, just suffer, suckers!

SHE WALKS OFF. THE MEN GO WILD FROM REJECTION.

LULU GOES TO COUNTER AND SITS)

LULU

I drive them wild, don't I?

LOU

You got lots of style, Lulu. (CLEANS

THE COUNTER IN FRONT OF HER)

LULU

(POINTING TO SPOT ON COUNTER) You missed  
a spot, Lou.

HE GETS IT.

LULU (CONT'D)

I don't want to get my new dress dirty.

LOU

You look like a million dollars! --

That dress was worth everything it cost  
me.

LULU

That's how you got to look at it. The  
more you put out the more you get back.

LOU

What do you mean, Lulu?

LULU

If you want to build up business now that  
you got a live-in-star. This place has  
to be fixed up! You should dress up  
better yourself -- You know I'm not used  
to performing in a city dump!

LOU

Tomorrow -- I'll put tableclothes on and  
get you a mirror for your dressing room  
in the kitchen.

LULU

You know, Lou, Mac's told me about fancier  
places and not so far away. He even  
offered to take me to Fernwood -- some  
week-end. They got a big famous nightclub  
there called THE CAPRI LOUNGE. I'll  
break in my act here but I'm going to  
have to move where the action is --

LOU

I'll get twinkling lights for the stage  
and put your name outside in Lights!

LULU

I can't waste time, Lou. My youth and  
good looks are my ace in the hole. I  
can't blow them here like you did.

LOU

You'd go off with this Mac Slattery -- a  
big dumb trucker without even a  
Mastercharge card???

LULU

There's nothing personal, Lou. He doesn't  
mean anything to me -- If you could figure  
a way to get me out of here -- I'd drop  
Slattery in a minute!

(MORE)

LULU (CONT'D)

Maybe you could sell this place and we could go to a real rich place like San Clemente. I read that's where all the rich people go. I WANT TO BE RICH, LOU -- not spend my life in some dump!

SELL IT!

LOU

Sell this place? It's all I have in the world!

LULU

(ONCE SWEET LORETTA) The world's got more to offer!

LOU

Hey, I've got a great idea! Instead of selling this place -- why don't I rename it "Lulu's"!?

LULU

"Lulu's"?

LOU

I'll call it LULU'S and we'll make it a real fancy night spot with the best acts -- just like THE CAPRI LOUNGE in Fernwood.

LULU

But you don't know anything about Showbiz, Lou.

LOU

Of course I do. I was keeping it a secret from you. (PROUDLY) In the Army I ran the movie projector on Saturday nights! -- and -- and there's more --

LULU

Tell it to me slow -- I don't know if I can take it.

LOU

I juggle! -- while I'm singing!

LULU

Juggle! I never knew that! What do you juggle?

LOU

Just about anything. 'Course it has been years since I have.

LULU

(MISCHIEF IN HER EYES; TAKES HIS HAND AND INTO THE PLAYING AREA) Everybody! Hey, you loud-mouth truckers! Can you give me your attention for one second -- which is just about the length of your attention span! Lou here's going to perform for us. He's going to sing and juggle!

LOU

(EMBARRASSED) Please, no, I was just talking --

LULU

No getting out of it, Lou! You can't let  
me down. (TO TRUCKERS) Can he, truckers?

MEN

(SCREAMS OF) NO! Come on, Lou!

LOU

Okay. It's been a while, though. I'm  
going to sing HI LILI HI LOU while  
juggling.

LULU GOES BEHIND COUNTER AND GETS  
SOME EGGS. SHE GIVES THEM TO LOU.

LULU

And here, you can juggle these. (TO  
PIANO PLAYER) Okay, maestro.

LOU

The song of love is a sad song  
Hi Lili hi lili hi

EGG DROPS ON FLOOR. ALL LAUGH.

LULU

(GIVING HIM ANOTHER EGG) He was just  
practicing, fellows! (SHE MIMICS LOU  
BEHIND LOU'S BACK)

EVERYONE SHRIEKS. IT IS VERY FUNNY.

LOU

(TRIES AGAIN) The song of love is a sad song  
Hi lili hi lili hi (EGG SMASHES IN HAND)

ALL SCREAM. LULU GIVES HIM ANOTHER  
EGG.

LOU (CONT'D)

The song of love is a sad song  
Hi lili hi lili hi lo (HE MAKES IT)  
The song of love is a sad song  
For I have loved and I (EGG HITS HIM  
ON HEAD AND COMES DOWN HIS FACE)  
ALL SCREAM AND MAC SLATTERY ENTERS.

LULU

(GIVING LOU ANOTHER EGG) Don't get  
discouraged, Lou. Practice makes perfect.

SHE GOES TO MAC.

LOU

(NOW DETERMINED) THE SONG OF LOVE IS  
A SAD SONG  
HI LILI HI LILI HI (EGG FALLS ON HEAD  
AGAIN. HE GRABS ANOTHER E\_G QUICKLY)  
THE SONG OF LOVE IS A SAD SONG  
FOR I HAVE LOVED AND I KNOW (EGG FALLS)

MEN & LULU

MORE! MORE! MORE! (APPLAUSE)

LOU, WITH EGG ON HIS FACE, IS FORCED  
TO CONTINUE AS HE SEES LULU LEAD MAC  
SLATTERY OUT INTO THE COLD NIGHT,  
AS WE:

HUMILIATE OUT.